

MUSIC - UNIVERSITY OF TORONTO



3 1761 10422423 3

Khachaturian, Aram Il'ich
[Ballada o rodine]
Ballada, dlia basa i
simfonicheskogo orchestra

M

1613

K44B3



PURCHASED FOR THE
UNIVERSITY OF TORONTO LIBRARY
FROM THE
CANADA COUNCIL SPECIAL GRANT
FOR
MUSIC



АРАМ ХАЧАТУРЯН

ARAM KHACHATURYAN

БАЛЛАДА BALLAD

ДЛЯ БАСА И СИМФОНИЧЕСКОГО ОРКЕСТРА
FOR BASS AND SYMPHONY ORCHESTRA

СТИХИ АШОТА ГАРНАКЕРЯНА
LYRICS BY ASHOT GARNAKERYAN

ПАРТИТУРА
SCORE



МУЗЫКА · MUSIC

МОСКВА · 1966 · MOSCOW

142
АРАМ ХАЧАТУРЯН

ARAM KHACHATURYAN

БАЛЛАДА BALLAD

ДЛЯ БАСА И СИМФОНИЧЕСКОГО
ОРКЕСТРА

FOR BASS AND SYMPHONY ORCHESTRA

СТИХИ АШОТА ГАРНАКЕРЯНА

LYRICS BY ASHOT GARNAKERYAN

ПАРТИТУРА

SCORE

ИЗДАТЕЛЬСТВО МУЗЫКА

STATE PUBLISHERS MUSIC

МОСКВА 1966 MOSCOW

СОСТАВ ИСПОЛНИТЕЛЕЙ
ESECUTORI

2 флейты
2 гобоя
2 кларнета (Си б)
2 фагота

2 Flauti
2 Oboi
2 Clarinetti (B)
2 Fagotti

4 валторны (Фа)
3 трубы (Си б)
3 тромбона
Туба

4 Corni (F)
3 Trombe (B)
3 Tromboni
Tuba

Литавры
Малый барабан
Тарелки
Большой барабан
Там-там

Timpani
Tamburo
Piatti
Cassa
Tam-tam

Арфа

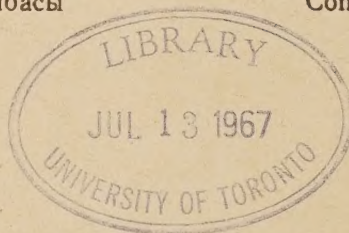
Arpa

Бас соло

Basso solo

Скрипки I
Скрипки II
Альты
Виолончели
Контрабасы

Violini I
Violini II
Viole
Violoncelli
Contrabassi



M
1613
K44B3

БАЛЛАДА

Стихи Ашота ГАРНАКЕРЯНА

Арам ХАЧАТУРЯН
(1961)

Andante maestoso ♩ = 66

2 Flauti *mf* poco a poco cresc.

2 Oboi *p* poco a poco cresc.

2 Clarinetti (B)

2 Fagotti

4 Corni (F)

3 Trombe (B)

3 Tromboni e Tuba

Timpani

Arpa

Basso solo

Violini I *p* poco a poco cresc. div.unis. div.unis.

Violini II *p* poco a poco cresc. div.unis. div.unis.

Viole

Violoncelli

Contrabassi

Fl. *a2*

Ob. *a2*

div.unis.div.unis. simile

f

Archi

Fl. *a2*

Ob. *a2*

Cl. *a2*

Fag. *a2*

Cor. *soli* *f* *marcato*

Tr-be *mf marcato* *III con sord.*

Archi *mf*

I

1

Fl. I
 Ob.
 Cl.
 Fag. a2
 Cor.
 Tr-be I. II sole
 Tr-ni a2
 e mf cantab.
 Tuba f
 Basso solo
 Archi III
2

The musical score is written for a full orchestra. The woodwind section (Fl., Ob., Cl., Fag.) and strings (Archi) play a complex rhythmic pattern of triplets and sixteenth notes. The brass section (Cor., Tr-be, Tr-ni e Tuba) has a more melodic and harmonic role, with some parts marked "sol" (solo) and "f" (forte). The Bass Solo part is a single line. The score is divided into two systems, with the second system starting at measure 2. The key signature is one flat (B-flat major or D minor).

[3] *p* sub. poco a poco crescendo

Timp.

T-ro

P-ti

I con sord.

II.III con sord.

colla bacch. di Timp.

[3] p sub. poco a poco crescendo

div.

marcato

div.

marca

div.

marca

div.

marcato

pizz.

Musical score for a large ensemble, featuring multiple staves with complex rhythmic patterns and dynamic markings. The score is divided into two main systems.

First System:

- Staves 1-4: Complex rhythmic patterns with dynamic markings *ff* (fortissimo) and *f* (forte).
- Staves 5-6: Complex rhythmic patterns with dynamic markings *f* (forte).
- Staff 7: Bass line with dynamic marking *mf* (mezzo-forte).
- Staff 8: Bass line with dynamic marking *mf* (mezzo-forte).

Second System:

- Staves 1-4: Complex rhythmic patterns with dynamic markings *ff* (fortissimo) and *f* (forte). The word *simile* is written above the first three staves.
- Staff 5: Bass line with dynamic marking *mf* (mezzo-forte).
- Staff 6: Bass line with dynamic marking *mf* (mezzo-forte).
- Staff 7: Bass line with dynamic marking *mf* (mezzo-forte).
- Staff 8: Bass line with dynamic marking *mf* (mezzo-forte).

The score includes various musical notations such as notes, rests, and dynamic markings, indicating a complex and expressive composition.

dolce

4

mf *a2*

f *(a2)*

I (con sord.)
p *staccato*

Arpa

mf

f

Ес - ли ис - хо - дишь, изъ - ез - дишь пла - не - ту, ска - жешь от

dolce

4

mp *unis.*

mp

mp *pizz.*

mp *arco*

div. *unis.*

arco *pizz.*

3940

I solo
mf

пол - но - го серд - ца все - го: - Луч - ше те - бя, мо - я Ро - ди - на,

div. *unis.* *div.*
arco *pizz.* *arco* *pizz.* *arco* *pizz.*

Musical score for a symphony orchestra and vocal soloist. The score is written in 4/4 time and features a key signature of one flat (B-flat).

Instrumentation:

- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets (Cl.)
- Bassoons (Bsn.)
- Trumpets (Tr.)
- Trombones (Tbn.)
- Timpani (Timp.)
- Percussion (P-ti)
- Violins (Vln.)
- Violas (Vla.)
- Cellos (Vcl.)
- Basses (Vcl. b.)
- Vocal Soloist (Soprano)

Key Features:

- Flutes (Fl.):** Features a melodic line in the first staff, marked *f* and *a2*.
- Oboes (Ob.):** Features a melodic line in the second staff, marked *f* and *a2*.
- Clarinets (Cl.):** Features a melodic line in the third staff, marked *f* and *a2*.
- Bassoons (Bsn.):** Features a melodic line in the fourth staff, marked *f* and *a2*.
- Trumpets (Tr.):** Features a melodic line in the fifth staff, marked *f* and *a2*.
- Trombones (Tbn.):** Features a melodic line in the sixth staff, marked *f* and *a2*.
- Timpani (Timp.):** Features a melodic line in the seventh staff, marked *p cresc.*
- Percussion (P-ti):** Features a melodic line in the eighth staff, marked *p cresc.*
- Violins (Vln.):** Features a melodic line in the ninth staff, marked *ff* and *a2*.
- Violas (Vla.):** Features a melodic line in the tenth staff, marked *ff* and *a2*.
- Cellos (Vcl.):** Features a melodic line in the eleventh staff, marked *ff* and *a2*.
- Basses (Vcl. b.):** Features a melodic line in the twelfth staff, marked *ff* and *a2*.
- Vocal Soloist (Soprano):** Features a melodic line in the thirteenth staff, marked *ff* and *a2*.

Lyrics:

- не - ту, яр - че те - бя не нашелниче - го.

Performance Instructions:

- unis.* (unison)
- div.* (divisi)
- arco* (arco)
- pizz.* (pizzicato)
- f* (forte)
- ff* (fortissimo)
- p cresc.* (piano crescendo)
- ff cresc.* (fortissimo crescendo)

The score is marked with a rehearsal symbol (5) at the beginning of the vocal soloist's entry.

6

а2

(a2)

(I)

p staccato

T-ro

mf

mf

Может быть, где-то и небо си-не-е и у при-ча-ла прозрач-нейвол.

6

div.

unis.

mp

mp

mp

mp

pizz.

arco

pizz.

arco

pizz.

7

mf

f

a2

The image shows a page from a musical score for 'The Merry Widow' by Franz Lehár. The score is for voice and piano. The voice part is in G major, 2/4 time, and the piano part is in G major, 2/4 time. The piano part features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. The tempo is marked 'Allegretto'.

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the upper staff, and the piano accompaniment is in the lower staff. The key signature is one flat (B-flat), and the time signature is 4/4. The piano part features a prominent bass line with a double bass clef and a key signature of one flat. The melody is simple and folk-like, with a clear narrative structure. The piano accompaniment provides a steady harmonic foundation, with a mix of chords and single notes. The overall style is characteristic of early 20th-century musical notation.

- на, но без те - бя я прожить не су - ме - ю, ты у ме - ня безраздельно од

This musical score is for the piece "L'Espresso" by Claude Debussy, from the album "Debussy: The Essential". It is a 19-page score for a string quartet, with the violin part highlighted. The score is in 3/4 time and consists of 19 measures. The key signature is one flat (B-flat). The tempo is marked "Allegretto". The score is divided into two systems, each containing five measures. The first system starts with a 7-measure rest for the violin, indicated by a box with the number "7" and the word "div." (divisi). The second system continues the piece. The score includes various musical notations such as notes, rests, and dynamic markings like "pizz." (pizzicato) and "arco" (arco). The violin part is written on a single staff, and the other instruments (viola, cello, and double bass) are written on staves below it. The score is published by Warner Bros. Records.

Musical score for a string quartet and piano, page 13. The score is written for four string staves (Violin I, Violin II, Viola, Cello/Double Bass) and a piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4.

The score features several musical notations and dynamics:

- Violin I and Cello/Double Bass:** Both parts play a melodic line with triplets and sixteenth notes. Dynamics include *f marcato* and *f*.
- Violin II and Viola:** Both parts play a melodic line with triplets and sixteenth notes. Dynamics include *mp* and *f*.
- Piano:** The piano part features a complex rhythmic pattern with triplets and sixteenth notes. Dynamics include *p*, *f*, *mf*, and *pizz.* (pizzicato).
- Lyrics:** The lyrics are in Russian and are written below the piano part. The lyrics are: "на, но без те-бя я про-жить не су-ме-ю, ты у ме-ня без-раз-".
- Performance Instructions:** The score includes performance instructions such as *unis.* (unison), *div.* (divisi), *mf* (mezzo-forte), and *pizz.* (pizzicato).

The score is numbered 3940 at the bottom center.

3940

9

I

I

f a.2

[illegible]

A musical score for the song "The Rose Tree". The score is written for voice and piano. The voice part is in the treble clef, and the piano accompaniment is in the bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is simple and catchy, with a repeating pattern of eighth and sixteenth notes. The piano accompaniment provides a steady rhythm with eighth notes. The score is presented in a single system with a repeat sign at the end.

Ле - ни - на и - мя для каж - до - го свя - то. Пар - ти - я ле - нин - ской

9

unis.

mf 3

mf 3

mf 3

mf 3

pizz.

arco

pizz.

mf

pizz.

mf

1
a2

прав-дой силь-на, Лени-на и - мя для каж-дого свя-то, Пар-тия ле-нин-ской

arco

arco

mf

mf

mf

mf

mf

mf

Fl. - - - - - 3/4 *f* *a2* *f* *a2*

Ob. - - - - - 3/4 *f* *a2* *f* *a2*

Cl. - - - - - 3/4 *f* *a2* *f* *a2*

Fag. - - - - - 3/4 *f* *a2* *f* *a2*

Corno I - - - - - 3/4 *f* *a2* *f* *a2*

Corno II - - - - - 3/4 *f* *a2* *f* *a2*

Tromba I - - - - - 3/4 *f* *a2* *f* *a2*

Tromba II - - - - - 3/4 *f* *a2* *f* *a2*

Tromba III - - - - - 3/4 *f* *a2* *f* *a2*

Tromba IV - - - - - 3/4 *f* *a2* *f* *a2*

Cassa - - - - - 3/4 *f* *a2* *f* *a2*

Cim. - - - - - 3/4 *f* *a2* *f* *a2*

Violini I - - - - - 3/4 *f* *a2* *f* *a2*

Violini II - - - - - 3/4 *f* *a2* *f* *a2*

Viola - - - - - 3/4 *f* *a2* *f* *a2*

Violoncelli - - - - - 3/4 *f* *a2* *f* *a2*

Bassi - - - - - 3/4 *f* *a2* *f* *a2*

прав - дой силь на.

p sub. poco a poco crescendo

10 Più mosso $\text{♩} = 96$

10 Più mosso $\text{♩} = 96$ div.

The score consists of four staves. The first three staves (Treble, Alto, and Bass) contain melodic lines with triplets and crescendo markings. The fourth staff (Bass) contains a bass line with triplets and a final measure with a sharp key signature change. The score is marked with 'div.' (divisi) at the beginning and end of the first three staves, and 'f' (forte) at the beginning of the fourth staff.

18

rit. Lento

T-rombones

P-tympans

unis.

fesspressivo

pizz. fesspressivo

11 Allegro ma non troppo ♩=108-112

I solo
p cresc.
mf
dim.

mp

f
Силь - на - явбу рю, ок - реп - ша - я смоло - ду, дер - жишь всег - да на го - то - ве свой

11 Allegro ma non troppo ♩=108-112

p
unis.
p
div.
p
arco
p
unis.

The musical score is for a string quartet and voice. It is written in G major and 4/4 time. The vocal line has the following lyrics:

щит. Серп твой, навеч - но при - ко - ван_ный к молоту, мно - го - е

The string quartet consists of two violins, two violas, and two cellos. The score includes various musical notations and dynamics:

- Violins:**
 - First Violin: *mf* (mezzo-forte), *p* (piano), *cresc.* (crescendo), *sf* (sforzando).
 - Second Violin: *sf* (sforzando).
- Violas:**
 - First Viola: *sf* (sforzando).
 - Second Viola: *sf* (sforzando).
- Cellos:**
 - First Cello: *pizz.* (pizzicato), *sf* (sforzando).
 - Second Cello: *pizz.* (pizzicato).
- Other markings:**
 - arco div.* (arco diviso) for the violas.
 - arco* (arco) for the cellos.
 - unis.* (unisono) for the violas.

rit.

[12] Poco più mosso

12 Poco più mosso

f *a2*

f cantabile

a2 *f cantabile*

a2+ *f*

Isola

III con sord. *mf*

на - шим сѣрдцам го - во - рит.

[12] Poco più mosso

rit.

unis.

This musical score is for a piano and voice ensemble. The piano part is written for four staves (treble and bass clefs, with grand staff notation). The voice part consists of four staves (two treble and two bass clefs). The score is divided into three systems. The first system contains the piano introduction and the first vocal entry. The second system shows the piano accompaniment and vocal parts. The third system begins with a 'div.' (divisi) instruction, indicating that the vocal parts are to divide. The piano part features complex melodic lines with many accidentals (sharps and flats) and dynamic markings such as *f* (forte) and *3* (triplets). The vocal parts have various ornaments and phrasing marks. The key signature is one flat (B-flat), and the time signature is 4/4.

musical score page 24, featuring multiple staves and dynamic markings.

Top System:

- Staff 1: Treble clef, marked *I*, *ff*, *a2*, *rit.*
- Staff 2: Treble clef, marked *I*, *ff*, *a2*
- Staff 3: Treble clef, marked *ff*, *a2*, *I solo*, *mf*
- Staff 4: Bass clef, marked *ff*, *a2*

Middle System:

- Staff 1: Treble clef, marked *I*, *f*, *mf*
- Staff 2: Treble clef, marked *mf*
- Staff 3: Treble clef, marked *mp*
- Staff 4: Treble clef, marked *mf*
- Staff 5: Bass clef, marked *mf*

Bottom System:

- Staff 1: Treble clef, marked *ff*, *rit.*, *unis.*, *mf*
- Staff 2: Treble clef, marked *ff*, *mf*, *(h)*, *mf*
- Staff 3: Treble clef, marked *ff*, *mf*
- Staff 4: Bass clef, marked *ff*, *mf*
- Staff 5: Bass clef, marked *ff*, *mf*

poco sost. 14 *a tempo*

mf

f

p

mf

f

p

Всё, что ка - за - лось меч - то - ю ве - ка - ми,

poco sost. 14 *a tempo*

p

mf

p

pizz.

pizz.

arco

p

arco

p

First system of musical notation, featuring four staves. The top staff has a treble clef and a key signature of two flats. It contains complex rhythmic patterns with dynamic markings *f* and *a2*. The bottom staff has a bass clef and a key signature of two flats, also containing complex rhythmic patterns.

Second system of musical notation, consisting of five empty staves.

Third system of musical notation, consisting of two empty staves.

Fourth system of musical notation, featuring two staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. Both staves contain melodic lines with various accidentals.

Fifth system of musical notation, featuring a single staff with a melodic line and a key signature of one flat.

ты во-пло - ща - ешь в жи - вы - е де - ла,

у че - ло -

Sixth system of musical notation, featuring four staves. The top staff has a treble clef and a key signature of one flat. The bottom staff has a bass clef and a key signature of one flat. The system includes various musical notations, including *pizz.* and *arco*.

cresc. a2

ве - ка рас - ту - т за пле - ча - ми крыль - я мо - гу - чи - е, крыль - я ор -

cresc.

div. pizz. arco arco

28

15

cresc. molto

a2

f

3

feroce

I solo

Isola

mf cantabile e feroce

II. III senza sord.

mf cantabile e feroce

T-ro

P-ti

Cassa

ла, крыль - я ор. ла.

[illegible]

This page of musical notation is for a string quartet, consisting of four staves. The music is written in a key with one flat (B-flat) and a 3/2 time signature. The notation includes various musical symbols such as notes, rests, and dynamic markings.

The first system (measures 1-4) features a melody in the first staff, with the second and third staves providing harmonic support. The fourth staff has a bass line. The second system (measures 5-8) continues the melody and harmony. The third system (measures 9-12) shows a change in the bass line. The fourth system (measures 13-16) includes a section marked "pizz." (pizzicato) in the first staff and "arco" (arco) in the fourth staff. The fifth system (measures 17-20) continues the piece, with the first staff marked "pizz." and the fourth staff marked "arco".

Dynamic markings include *f* (forte) and *pizz.* (pizzicato). The notation also includes various musical symbols such as notes, rests, and accidentals.

a2 poco rit. 16 a tempo

mp poco a poco cresc.

Ды . шит . ся во . лья . но , жи .

div. poco rit. 16 a tempo unis.

вет-ся кры-ла- то, да-же и о-сень-ю в серд-це вес-на.

17 *I b* *f* *cresc.*

I b *f*

a2 *sf* *p sub.*

a2 *sf* *p sub.*

p

p

p

p

Timp. *p*

mf cresc. *p sub.*

Ле . ни . на и . мя для каж . до . го с . в . я . то , Пар . ти . я ле . нин . ской прав . дой сил . ь .

17 *unis.* *div.* *unis.* *cresc.*

unis. *sf* *p sub.*

sf *p sub.*

p sub. *arco*

p sub. *arco*

p sub.

3940

[illegible]

a2 *cresc.*
f marcatisissimo
 a2 *f marcatisissimo*
 a2 *f marcatisissimo*
 a2 *mf marcatisissimo*
 a2 *mf marcatisissimo*
 T-ro
 T-t.
p
cresc.

The musical score is arranged in several systems. The first system consists of four staves, each with a treble or bass clef and a key signature of two flats (B-flat and E-flat). The notation includes numerous eighth and sixteenth notes, often beamed together, with many notes marked with an accent (>). Above the first staff, the marking 'a2' is present, and above the second staff, 'cresc.' is written. The second system also has four staves, with the first two marked 'f marcatisissimo' and the last two 'mf marcatisissimo'. The third system features a single staff with a bass clef, marked 'p', and a fourth system with a single staff marked 'cresc.'. The bottom of the page shows several empty staves, indicating the end of the musical material on this page.

19 cresc.

T-ro
T.t.

The musical score is divided into two systems, each containing measures 19 through 22. The notation includes various musical symbols such as notes, rests, and dynamic markings.

System 1 (Measures 19-22):

- Measures 19-20:** Dynamics include *mf* and *f*. The notation features eighth and sixteenth notes with accents.
- Measure 21:** Dynamics include *mf* and *f*. The notation features eighth and sixteenth notes with accents.
- Measure 22:** Dynamics include *mf* and *f*. The notation features eighth and sixteenth notes with accents.

System 2 (Measures 19-22):

- Measure 19:** Dynamics include *mf* and *f*. The notation features eighth and sixteenth notes with accents.
- Measure 20:** Dynamics include *mf* and *f*. The notation features eighth and sixteenth notes with accents.
- Measure 21:** Dynamics include *mf* and *f*. The notation features eighth and sixteenth notes with accents.
- Measure 22:** Dynamics include *mf* and *f*. The notation features eighth and sixteenth notes with accents.

The score also includes a section for T-ro and T.t. (Measures 19-22) and a section for unis. (Measures 19-22).

a2 *cresc.* *molto rit.*
mf *ff*
 I senza sord.
 II. III con sord.
f *mf*

Если ис -

pizz. *cresc.* *molto rit.* *arco*
mf *mf* *f*
pizz. *arco*
mf *f*
pizz. *arco*
mf *f*
pizz. *arco*
mf *f*
pizz. *arco*
mf *f*

[20] Tempo I ♩ = 66

mf

a2

f

3 3 3 3

mf

I con sord.

III (con sord.)

p

3 3 3 3

mf

p

3 3 3 3

хо - дишь, изъ - ез - дишь пла - не - ту, ска - жешь от пол - но - го серд - ца все -

[20] Tempo I ♩ = 66

div.

mp

div.

unis.

mp

mp

arco

mp

I solo
mf
a2

-го: Луч-ше те - бя, мо - я Ро-ди-на, не - ту, яр-че те -

[illegible]

[21]

Musical score for the first system, measures 21-23. The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The piano part includes triplets and dynamic markings like *mf* and *f*. The vocal parts have lyrics in Russian.

Musical score for the second system, measures 24-26. The piano part includes triplets and dynamic markings like *mf*. The vocal parts have lyrics in Russian.

Musical score for the third system, measures 27-29. The piano part includes triplets and dynamic markings like *f*. The vocal parts have lyrics in Russian.

Musical score for the fourth system, measures 30-32. The piano part includes triplets and dynamic markings like *mp*. The vocal parts have lyrics in Russian.

22

I solo

mf

a2

3

кровь - ю за все, чем жи - вем.

Ды-шит-ся воль - но, жи-вет-ся кры.

22

div.

div.

unis.

3

Fag. *a2*
f 3 3 3 3

Tr-be *I (con sord.)*
mp 3 3 3 3

Arpa

Basso solo
 - ла - то, да - же и о - сень - ю в серд - це вес - на. Ле - ни - на

Archi
unis.
pizz. *arco*
mf *pizz.* *f* *pizz.*

Fag.
f

Basso solo
 и - мя для каж - до - го свя - то, Пар - ти - я ле - нин - ской прав - дой силь -

Archi
unis. *div.* *unis. div. unis.*
3 *3* *3*
dp *f* *f* *f* *arco* *f* *arco*

[23] Poco più mosso

poco a poco cresc.

This musical score is for the song "The Rose Tree" from the 1928 film "The Circus". It is a piano arrangement in 3/4 time, featuring four staves. The key signature has one flat (B-flat). The score is divided into three measures. The first measure includes a tempo marking of *mp* (mezzo-piano) and a dynamic marking of *a2*. The second measure includes a dynamic marking of *b* (forte). The third measure includes a dynamic marking of *b* (forte). The notation includes various musical symbols such as notes, rests, and dynamic markings.

A musical score for a piano piece titled "The Rose Tree". The score is written for five staves: four treble clefs and one bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is in a simple, folk-like style. The first staff (treble clef) has a key signature change from one sharp to two sharps (F# and C#) in the second measure. The second staff (treble clef) has a key signature change from one sharp to two sharps in the second measure. The third staff (treble clef) has a key signature change from one sharp to two sharps in the second measure. The fourth staff (treble clef) has a key signature change from one sharp to two sharps in the second measure. The fifth staff (bass clef) has a key signature change from one sharp to two sharps in the second measure. The music is marked with a piano (p) dynamic. The score is divided into three measures by vertical bar lines. The first measure contains a treble staff with a key signature change, a treble staff with a key signature change, a treble staff with a key signature change, a treble staff with a key signature change, and a bass staff with a key signature change. The second measure contains a treble staff with a key signature change, a treble staff with a key signature change, a treble staff with a key signature change, a treble staff with a key signature change, and a bass staff with a key signature change. The third measure contains a treble staff with a key signature change, a treble staff with a key signature change, a treble staff with a key signature change, a treble staff with a key signature change, and a bass staff with a key signature change.

[illegible]

- На,

прав - дой силь - на.

[23] Poco più mosso

poco a poco cresc.

The musical score is for a piece titled "Poco più mosso" in 3/4 time. It consists of five staves. The first four staves are for the main melody, and the fifth staff is for the basso continuo. The key signature has one flat (B-flat). The tempo is marked "Poco più mosso". The score is divided into three measures. The first measure contains a triplet of eighth notes in the first four staves, followed by a quarter note. The second measure contains a triplet of eighth notes in the first four staves, followed by a quarter note. The third measure contains a triplet of eighth notes in the first four staves, followed by a quarter note. The dynamics are marked "mp" (mezzo-piano) in the first measure of each staff. The articulation marks are "b" (breath mark) in the first measure of each staff.

This image shows a page of musical notation, likely for a string quartet, with multiple staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. Key markings include 'a2' (second octave), 'cresc.' (crescendo), and 'pizz.' (pizzicato). The page is numbered '24' in the top right corner. The notation is written in a standard musical staff format with a key signature of one flat (B-flat) and a time signature of 4/4. The music is arranged in a multi-staff format, with each staff representing a different instrument. The notation is clear and legible, with a focus on the melodic and harmonic lines of the instruments. The page is a single page from a larger manuscript, as indicated by the page number '24'.

ВЫШЛИ И ВЫХОДЯТ ИЗ ПЕЧАТИ

Симфонические произведения

ПАРТИТУРЫ

Адигезалов В. Африка борется. Симфоническая поэма
 Александров Ю. Первая симфония
 Алексеев М. Чувашское капричио
 Алябьев А. Буря. Симфоническая картина из оперы «Русалка и рыбак»
 Амиров Ф. Симфонические танцы
 Андриясин И. Симфония
 Баласанян С. Острова Индонезии. Симфонические картины
 Бертрам А. Первая сюита из балета «Тринадцать роз»
 Бизе Ж. Симфония до мажор
 Бриттен Б. Четыре морские интерлюдии и пасторали из оперы «Питер Граймс»
 Бунин Р. Четвертая симфония
 Кабалевский Д. Концерт для скрипки с оркестром
 Кабалевский Д. Рапсодия на тему песни «Школьные годы» для фортепиано с оркестром
 Лятовшинский Б. Четвертая симфония
 Малер Г. Четвертая симфония
 Мамисашвили Н. В Гурии. Симфоническая сюита
 Мясковский Н. Девятая симфония
 Онеггер А. Третья симфония
 Орбелян К. Первая симфония
 Прокофьев С. Собрание сочинений. Тома 15а, 15б, 15в. Сочинения для оркестра
 Рахманинов С. Первый концерт для фортепиано с оркестром (2-я редакция)
 Рахманинов С. Второй концерт для фортепиано с оркестром
 Рахманинов С. Третий концерт для фортепиано с оркестром
 Римский-Корсаков Н. Сюита из оперы «Золотой петушок»
 Свиридов Г. Музыка для камерного оркестра
 Сен-Санс К. Второй концерт соль минор для фортепиано с оркестром
 Тубин Э. Пятая симфония
 Хачатурян А. Концерт-рапсодия для виолончели с оркестром
 Хачатурян А. Симфония-поэма для большого симфонического оркестра, органа и 15 труб
 Хиндемит П. Симфония «Художник Матис»
 Шебалян В. Пятая симфония
 Энке В. Концерт мастеров оркестра (симфония)

КАРМАННЫЕ ПАРТИТУРЫ

Багдасарян Э. Рапсодия для скрипки с оркестром
 Галынин Г. Эпическая поэма
 Глазунов А. Третья симфония
 Денисов Э. Детская сюита
 Душский М. Мордовская сюита
 Кажлаев М. Романс для трубы и струнного оркестра. Ноктюрн для флейты и струнного оркестра
 Мясковский Н. Пятая симфония
 Сабитов Н. Страницы из балета «Буратино»
 Солодухо Я. Праздничная увертюра
 Шостакович Д. Одиннадцатая симфония («1905 год»)
 Щедрин Р. Камерная сюита

КЛАВИРЫ

Балтин А. Концерт-баллада для фортепиано с оркестром
 Галынин Г. Ария для скрипки с оркестром. Переложение для скрипки с фортепиано
 Кабалевский Д. Рапсодия на тему песни «Школьные годы». Соч. 76 для фортепиано с оркестром. Переложение автора для двух фортепиано
 Мушель Г. Второй концерт для фортепиано с оркестром. Переложение для двух фортепиано
 Мясковский Н. Пятая симфония. Для большого симфонического оркестра. Переложение автора для фортепиано в 4 руки
 Хачатурян А. Концерт-рапсодия для виолончели с оркестром. Переложение для виолончели с фортепиано
 Чайковский П. Полное собрание сочинений. Том 50а. Сочинения для оркестра. Увертюра на датский гимн и «Итальянское каприччио». Переложение автора для фортепиано в 4 руки
 Чайковский П. Полное собрание сочинений. Том 50б. Сочинения для оркестра. Серенада для струнного оркестра. Славянский марш. Торжественный марш. Переложение автора для фортепиано в 4 и 2 руки
 Чайковский П. Ромео и Джульетта. Увертюра-фантазия. Переложение для фортепиано в 2 руки
 Шостакович Д. Первая симфония. Для симфонического оркестра. Переложение для фортепиано в 4 руки

*Специализированные нотные и универсальные книжные магазины
 книоторга и потребительской кооперации
 принимают предварительные заказы на музыкальную литературу.
 Оформляйте предварительные заказы в местных магазинах!*

ИЗДАТЕЛЬСТВО • МУЗЫКА • МОСКВА

АРАМ ИЛЬИЧ ХАЧАТУРЯН

БАЛЛАДА ДЛЯ БАСА И СИМФОНИЧЕСКОГО ОРКЕСТРА

Редактор Б. Шнапер Техн. редактор Ю. Вязьмина
 Корректор М. Ефименко

Подписано к печати 29/VIII—66 г. Формат бумаги 60×90/4.

Печ. л. 5,5. Уч.-изд. л. 5,5. Тираж 670 экз.

Изд. № 3940. Т. п. 66 г. № 6. Зак. 852. Цена 81 к.

Издательство «Музыка», Москва, набережная Мориса Тореза, 30

Московская типография № 6 Главполиграфпрома

Комитета по печати при Совете Министров СССР

Москва, Ж-88, 1-й Южно-почтовый пр., 17.

PRINTED IN SOVIET UNION

Индекс 9-5

M Khachaturian, Aram Il'ich
1613 [Ballada o rodine]
K44B3 Ballada, dlia basa i

M Khachaturian, Aram Il'ich
1613 [Balada o rodine]
K44B3 Ballada, dlia basa i
simfonicheskogo orkestra

